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In the  
**SCANDINAVIAN SPIRIT**  
*Art and Culture in a Free Society*

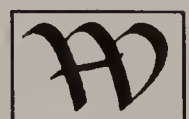


*Cover Vignette for Spadarvet, 1906 by Carl Larsson*

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**MARCH 28 AND 29, 1997 HERBST THEATRE, SAN FRANCISCO**



HUMANITIES WEST  
211 Sutter Street, Suite 601  
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415/391-9700





## FRIDAY EVENING, MARCH 28, 8:00 PM – 10:15 PM

MODERATOR: **JOHN LINDOW**, Chair of the Scandinavian Dept. at U.C. Berkeley

### 8:00 PM Musical Introduction **IN THE SCANDINAVIAN SPIRIT**

**ANNE-LISE BERNTSEN**, soprano, **JAMES MASSENGALE**, piano

Folk melodies (Dano-Norwegian, sung a capella):

Hører til, I høje Himle (text: Th. Kingo, ca. 1680)

(Listen, oh ye High Heavens)

Nu rinder Solen op (text: Th. Kingo)

(Now the sun is rising)

Ole Bull (Norway, 1810-1880)

I ensomme Stunder (text: M. J. Monrad)

(In quiet moments)

Peter Heise (Denmark, 1830-1879)

Skovensomhed (text: E. Aarestrup)

(In solitary forests)

Jean Sibelius (Finland, 1885-1957)

Svarta rosor (text: E. Josephson)

(Black roses)

Var det en dröm? (text: J. J. Wecksell)

(Was it a dream?)

### 8:30 PM Lecture **Dramatic Action and Activism in Ibsen and Strindberg**

**BARRY JACOBS**, Montclair State University, New Jersey

When Ibsen and Strindberg were young men, public morality in Scandinavian society was dominated by firmly established social conventions that inhibited personal freedom. The conflict between the individual and society is a constant theme in both writers. Whereas Ibsen,

despite the radical content of his plays, remained aloof from public controversy, Strindberg welcomed it and became the champion of the "modern breakthrough in Swedish literature" during the 1880s.

### 9:30 PM Dramatic Performance **Ibsen Women: Put an Eagle in a Cage** **JUNI DAHR**

Eminent Norwegian actress Juni Dahr presents a riveting solo dramatic performance. The leading exponent of Ibsen today, she brings six of Henrik Ibsen's female characters to life, shedding one costume after another, in symbolic parallel to her soul-baring performance.

Illustrating Professor Jacobs' themes, these heroic women plunge into the eternal conflicts between freedom and authority, male and female, youth and age: some to succumb, others to triumph.

Nora from *A Doll's House*

Hedda Gabler

Mrs. Alving from *Ghosts*

Hilde from *The Master Builder*

Elida Wangel from *Lady from the Sea*

Hjørdis from *The Vikings of Helgeland*

## SATURDAY, MARCH 29, 10:00 AM – 4:00 PM

### 10:00 AM Lecture **Democracy in the Blood: From Romanticism to the Swedish Model**

**LARS TRÄGÅRDH** Barnard College, Columbia University

The notion that Scandinavians possess a "soul," "Spirit," or "national character" that is peculiarly democratic and freedom-loving goes back to early 19th century Romantic poets and historians. Distinguished Swedish historian Lars Trägårdh explores how writers like Bjørnsson of Norway, Geijer of Sweden and Grundtvig of Denmark gave Scandinavian nationalism a left-of-center outlook unique for

Europe, which later mutated into modern concepts like "the Middle Way" and "the Swedish Model." The works of these key figures take the form of more or less stable "discourses" that are reproduced again and again in history books in the literature and eventually also in the political propaganda as Scandinavia moved into the era of mass politics after 1920.

### 11:10 AM Lecture **Edvard Munch, Norway, and the National Landscape**

**PATRICIA BERMAN**, Wellesley College

Edvard Munch is Scandinavia's most famous and controversial visual artist. His reputation is shaped by a general belief in his psychological aberrancy. Prof. Berman proposes an alternate reading of Munch's career by examining his landscape and peasant paintings within the framework of Norwegian cultural politics at the turn of the century. With beautiful slides comparing Munch's paintings to those of his contemporaries such as Carl Larsson and Eugene

Jansson in Sweden, and P. S. Krøyer and the "Skagen School" in Denmark, she positions his work within the nationalist and nativist discourses that surrounded Norway's independence in 1905. By tracing the important role that the visual arts played in the nationalist movement, this lecture introduces Munch as a significant player in cultural politics at a key moment in Scandinavian history.



**Break for Lunch: 12:00 – 1:30 PM**

1:30 PM    Lecture and performance    **"What was she thinking on the way home from her lover?"**  
**JAMES MASSENGALE**, University of California, Los Angeles,  
with **ANNE-LISE BERNTSEN**, soprano

Our title asks a question which can only be answered by examining two radically different musical "solutions" to a poem. Beautiful renderings of the Finnish-Swedish text by Swedish composer Stenhammar and the great Finn,

Sibelius, provide us an opportunity to learn not only something about the fluid nature of language itself, but also about possible differences between a typical "Swedish" and a typical "Finnish" way of looking at a problem of illicit love.

*The music:* Wilhelm Stenhammar (Sweden, 1871-1927)  
Jean Sibelius (Finland, 1885-1957)

*The text:*    *The Tryst Flickan kom ifrån sin älsklings möte*  
                  (From her lover's tryst a girl came homeward)  
                  J. L. Runeberg (Swedish-speaking Finnish  
                  poet (1804-1877) tr. William Wallace

From her lover's tryst a girl came homeward,  
Came with crimson fingers.  
Said her mother: "What has made your fingers  
crimson, dearie?"  
Then she answer'd: "I was plucking roses,  
'Twas a little thorn that prick'd my finger."  
From her tryst again the girl came homeward,  
Came with lips all crimson.  
Said her mother: "What has made your lips so  
crimson, dearie?"

Then she answer'd: "I was eating berries,  
'Twas the juice that stain'd my lips so crimson."  
Yet again from trysting came she homeward,  
Came with cheeks so ashen.  
Said her mother: "What has made your cheeks so  
ashen, dearie?"  
Then she answer'd: "Dig a grave, oh mother!"  
Hide me there and set a cross above it,  
On the cross then cut the words I tell you:  
Homeward once she came with crimson fingers,  
Crimson were they from her lover's fingers.  
Then again she came with lips all reddened,  
Redden'd were they by her lover's kisses.  
Last of all she came with cheeks all ashen,  
Turn'd to ashes by her lover's falsehood!"

2:15 PM    Lecture    **"Precarious Alliances: The Relation Between the Visual Arts and Literature in Nineteenth Century Denmark"**    **KARIN SANDERS**, University of California, Berkeley

Painting, sculpture, and theater entered into unusual dialogues with the world of literature and philosophy during the so-called Golden Age of nineteenth century Denmark. In her illustrated lecture, Danish critic Karin Sanders explores the alliances formed by different disciplines. Inspired by the prevailing taste for neoclassical imagery, as

in the works of celebrated sculptor Bertel Thorvaldsen, Hans Christian Andersen and the actress Johanne Luise Heiberg, each produced work that reflected the problematic relationship between visual and verbal art forms and perhaps even pitted them in competition.

3:30 PM    Musical performance    **Scandinavian Selections** **ANNE-LISE BERNTSEN**, soprano, **JAMES MASSENGALE**, piano

These selections document the ambivalence, often within works by the same composer, between the anticipation of tomorrow and the longing for yesterday.

Edward Grieg (Norwegian, 1843-1907)  
from *Haugtussa* (texts: A. Garborg)  
(Song cycle, *The Mountain Maid*)

Waldemar Thrane (Norwegian, 1790-1828)  
*Aagots Fjeldvise* (from *Fjeldeventyret*)  
(Aagot's mountain song, from *A Mountain Tale*, a drama with music)

Jean Sibelius (Finland, 1885-1957)  
*Till kvällen* (text: A. V. Forsman-Koskimies)  
(To evening)  
*Den första kyssen* (text: J. J. Wecksell)  
(The first kiss)  
*Drömmen* (text: J. L. Runeberg)  
(The dream)



## SPEAKER, MODERATOR, and PERFORMER BIOGRAPHIES

**PATRICIA G. BERMAN** is Associate Professor of Art History at Wellesley College and has published extensively on modern art, the history of photography, and Scandinavian visual culture. She received her M.A. and Ph.D. from the N.Y.U. Institute of Fine Arts and has held fellowships from Fulbright-Hays, the American-Scandinavian Foundation, Metropolitan Museum of Art, American Philosophical Society, and the National Endowment for the Humanities. Her exhibition *Munch and Women: Image and Myth*, opened at the San Diego Museum of Art in January, 1997.

**ANNE-LISE BERNTSEN**, soprano, is one of the most sought-after performers in her native Norway, and has performed in leading operatic roles in theaters throughout Scandinavia. Her solo CDs have earned critical acclaim in Scandinavia, Britain, and the United States. Her "Angel Songs From Norway" (*Engleskyts*) was named one of the top ten CDs of 1994 by National Public Radio listeners. She appears as an artist always following her heart and musical intelligence, whether they lead her toward the classical repertoire, her own country's folklore, or contemporary music.

**JUNI DAHR** has been a leading theater and film actress since she graduated from the Academy of Performing Arts in Oslo in 1979. With the Repertory Company of the National Theater of Bergen, Norway (1979-87) she played major parts in classical Greek drama and works by Ibsen, Shakespeare, and Moliere, as well as contemporary and experimental plays. She founded her own theatre company in 1988. Ms. Dahr has toured extensively in the U.S.A. and internationally. She performed *Ibsen Women: Put an Eagle in a Cage* in New York in 1989, and received the Los Angeles Drama Critics' Award for this role in 1991. In 1993 she won the same award for her performance as Elida in Ibsen's *Lady From the Sea*.

**BARRY D. JACOBS** first became interested in Scandinavia when he spent his junior year as an exchange student in Sweden. After completing his B.A. in English at DePauw University, he received his Ph.D. in Comparative Literature at Harvard, where he continued the study of Scandinavian literature. He is currently professor of English and Comparative Literature at Montclair State University. He has published three substantial articles on Ibsen and more than a dozen articles on the works of Strindberg. In 1994 he was invited to participate in a symposium on Strindberg in translation sponsored by the Royal Swedish Academy of Learning.

**JOHN LINDOW** is Professor and Chair of the Department of Scandinavian at the University of California, Berkeley. Educated at Harvard, he teaches and writes about medieval Scandinavian culture and more recent folklore. His latest book, *Death and Vengeance among the Gods: Baldr in Scandinavian Mythology*, will appear later this year.

**JAMES MASSENGALE** is Professor of Scandinavian Literature at UCLA. His Ph.D., from Harvard University, concerned the music and poetry of Carl Michael Bellman, an 18th-century Swedish songwriter whose poetry is still enormously popular in Sweden today. He received his B.A. in music theory. A talented pianist, he regularly accompanies singers in concert and on television.

**KARIN SANDERS** is Associate Professor in the Department of Scandinavian at the University of California, Berkeley. She was educated at the University of Copenhagen, and has taught there and at the University of Minnesota, and the University of Wisconsin. Her book, *Konturer: Skulptur-og Dødsbilleder fra Guldalderlitteraturen* [Contours: Images of Sculpture and Death in Golden Age Literature] was published in the Fall of 1995. She is currently conducting research for a book on Danish women writers from 1850 to the present, to be published by Athelone Press, England.

**LARS TRÄGÅRDH** received his M.A. and Ph.D. in History at the University of California, Berkeley. He now serves on the faculty at Barnard College, Columbia University, as Assistant Professor. His research and writing is focused on the history of political culture of Germany and Scandinavia. In addition to his academic work — which includes a recent book on the concept of "civil society" in the Swedish political tradition — he is a frequent participant in the public debate on politics and culture in Sweden.

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A Little Dachshund Puppy  
Carl Larsson, 1913.





# A CHRONOLOGY OF EVENTS IN SCANDINAVIA

## POLITICAL AND ECONOMIC

- 1801 Danish fleet destroyed by English navy. Denmark-Norway remains ally of Napoleon until 1814.
- 1808 Frederik VI accedes to Danish throne after effectively ruling since 1784.
- 1809 Finland ceded from Sweden to Russia.
- 1814 Norway ceded from Denmark to Sweden.
- 1818 Financial disaster following the Napoleonic wars results in Danish State bankruptcy. The economy does not improve until the 1830s.
- 1832 Construction of Göta canal completed.
- 1839 The absolute king Frederik VI dies. Christian VIII does not consider the time ripe for a constitutional monarchy as expected.
- 1848-51 Denmark at war with Prussia.
- 1848 Christian VIII dies and new king Frederik VII finally allows for abolishment of absolute monarchy.
- 1849 June 5 Danish Constitution.
- 1860-1922 Major waves of emigration from Scandinavia to North America.
- 1863 Frederik VII dies.
- 1864 Denmark at war with Prussia and Austria and loses Schleswig-Holstein at Treaty of Vienna.
- 1865-66 Parliamentary reform in Sweden.
- 1805 Norwegian independence. Danish Prince Carl becomes Norwegian King under name Håkon VII.
- 1891 Electricity and telephone service in Stockholm.
- 1893 Nansen expedition to North Pole.
- 1909 Major strike in Sweden.
- 1917-19 Finland declares independence from Russia; ensuing civil war ends in foundation of republic of Finland.
- 1932 Social-democrat government in Sweden; beginning of institution of welfare state.

## CULTURAL AND INTELLECTUAL

- 1773 Stockholm Royal Opera House opened.
- 1797 March 8 Bertel Thorvaldsen arrives in Rome and dates his spiritual birth from this date.
- 1805 Hans Christian Andersen born in Odense.
- 1811 Erik Gustaf Geijer and others found the Gothic Society.
- 1812 Johanne Luise Heiberg born in Copenhagen.
- 1813 Søren Kierkegaard born in Copenhagen.
- 1815-16 Geijer's lectures in Uppsala on Swedish history attract huge audiences.
- 1825 Elias Tegnér *Frithiof's saga*.
- 1828 Ibsen born in Skien, Norway.
- 1829 Tegnér crowns the Dane Adam Oehlenschläger "Prince of Nordic Poets."
- 1832 N. F. S. Grundtvig, *Nordic Mythology or Symbolic Language*; introduction sets forth ideas on education leading to folk high schools.
- 1835 First publication of *Kalevala* by Elias Lönnrot.
- Hans Christian Andersen *The Improvisatore*, first major novel, inspired by visit to Rome.
- 1838 Jenny Lind debuts at Stockholm Opera.
- Thorvaldsen returns to Denmark.
- Søren Kierkegaard's first major publication, *From the Papers of One Still Living*, is a devastating attack on Hans Christian Andersen.
- 1839 C. J. L. Almqvist's *Det går an* kindles heated debate in Sweden.
- 1841 P. C. Asbjørnsen and Jørgen Moe *Norwegian folktales*.
- 1844 Thorvaldsen collapses in his seat at The Royal Theater and dies.
- 1847 Geijer dies.
- 1848 Johan Ludvig Runeberg, *Ensign Ståls tales*.
- Kierkegaard publishes article on Johanne Luise Heiberg: "The Crisis and a Crisis in the Life of an Actress."
- 1849 Strindberg born in Stockholm.
- 1855 Kierkegaard dies.
- 1866 Bjørnstjerne Bjørnson *Beyond Human Power*, Part 1.
- 1867 Ibsen, *Peer Gynt*.
- 1868 Grieg, *Piano Concerto in A minor*.
- 1871 Georg Brandes lectures at Copenhagen University on the modern breakthrough.
- 1875 Hans Christian Andersen dies.
- 1879 Ibsen, *Doll House*.
- Strindberg, *The Red Room*.
- 1883 Bjørnson launches campaign for morality with his play *A Glove*.
- 1887 Strindberg, *The Father*.
- 1890 Ibsen, *Hedda Gabler*.
- Johanne Luise Heiberg dies and her autobiography *A Life Relived in Memory* is published the following year.
- 1891 Selma Lagerlöf *Gösta Berlings saga*.
- 1892 Munch's Berlin exhibition closed by shocked authorities.
- 1893 Munch *The Scream*.
- 1894-97 Strindberg's "inferno crisis."
- 1897 Finnish government gives Sibelius lifetime annual grant for composition.
- 1899 Sibelius, *Finlandia*.
- Wilhelm Stenhammar's national romantic opera, *The Banquet at Solhus*, debuts in Stuttgart. (1902 in Stockholm)
- 1901 First Nobel prizes awarded.
- 1903 Bjørnson wins Nobel prize.
- 1906 Ibsen dies.
- 1907 Strindberg *Dream Play*.
- 1915 Debate over Carl Larsson's desire to place his painting "Midwinter Sacrifice opposite his "Gustav Vasa's Procession into Stockholm" (1907) in the upper staircase of the National Museum. Larsson's request is ultimately refused.
- 1920 Knut Hamsun wins Nobel prize.
- 1928 Sigrid Undset wins Nobel prize.



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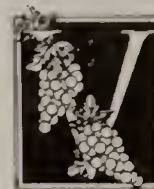


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HOTEL VINTAGE COURT



Muriel Matre in Bournonville's *La Sylphide*. (Marty Sohl)

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THE WORLD RENOWNED SAN FRANCISCO BALLET, America's oldest professional ballet company, invites you to continue your exploration of the Scandinavian Spirit with a special opportunity. We welcome you to join us at Berkeley's Zellerbach Hall April 1 - 6 for a performance of August Bournonville's romantic story ballet *La Sylphide* and Mark Morris' *Drink To Me Only With Thine Eyes*.

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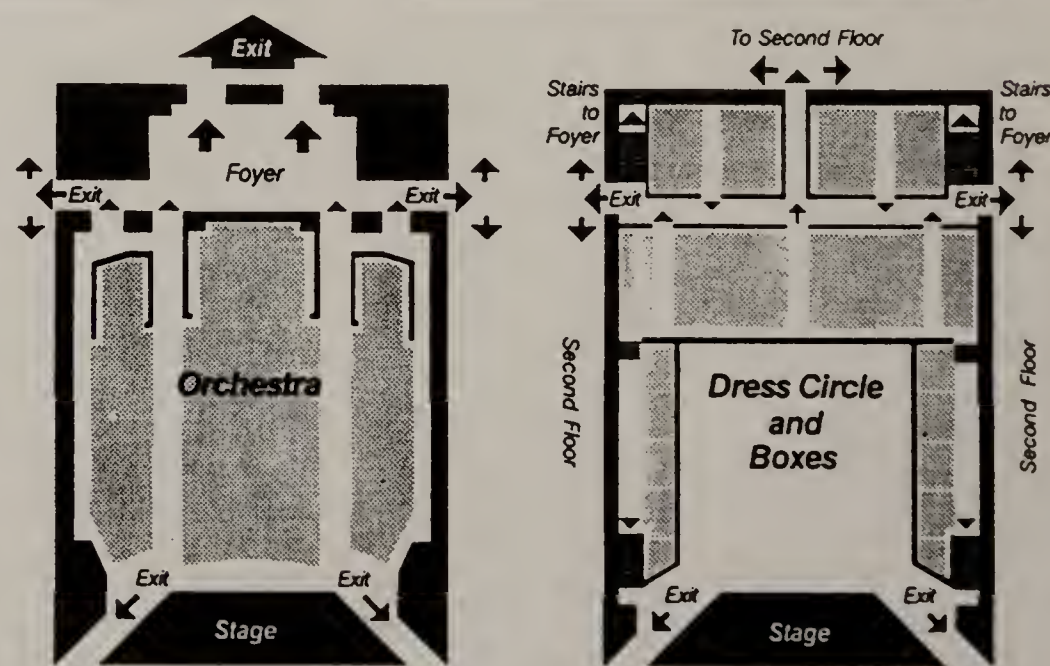
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# Humanities West News

WINTER

« exploring history to celebrate the mind and the arts »

1996-1997

## In the Scandinavian Spirit: Art and Culture in a Free Society

Two renowned performers featured

MARCH 28 AND 29, 1997

An extraordinary voice will ring out from the stage of Herbst Theatre on Friday evening, March 28, followed by a stellar actress portraying, in turn, six of Henrik Ibsen's female characters.

The coming Humanities West program on Scandinavia presents a world famous soprano, ANNE-LISE BERNTSEN. Her voice has been described by *San Francisco Chronicle* critic Octavio Roca as "one of the world's most precious dramatic instruments." Those fortunate enough to have heard her performance last year at Grace Cathedral pronounced it an extraordinary experience.

Norwegian actress JUNI DAHR is today's leading exponent of Ibsen's female roles. She has traveled with her one-woman program throughout Europe and the United States. The title of her performance, *Ibsen's Women: Put an Eagle in a Cage*, is inspired by a quote from Hjørdis in *Vikings of Helgeland*: "Put an eagle in a cage and it will bite the bars whether they are of iron or gold."

Top rated speakers discuss Scandinavian drama, art, literature and history



PONTUS' BIRTHDAY, 1897; CARL LARSSON

Friday and Saturday. Much of Scandinavia's exceptional art is little known outside of its country of origin, in large part because the paintings have remained in Scandinavia. Illustrated lectures by PATRICIA BERMAN of Wellesley College and KARIN SANDERS of U.C. Berkeley explore the wealth of talented painters who sought to celebrate the glories of their native landscape (and seascape) and to record, with sympathy and wit, the life of the average person. Drama expert BARRY JACOBS explores Strindberg's and Ibsen's classic plays; Swedish scholar LARS TRÄGÅRDH opens Saturday's program with an historical overview; and musicologist and pianist JAMES MASSENGALE, in concert with ANNE-LISE BERNTSEN, explores Scandinavia's rich musical landscape.

Learn more about this enlightened but lesser-known region of Europe at what promises to be an exceptional program.

## A TASTE OF HUMANITIES WEST

Special Benefit Program Celebrates Master Teachers and Performers

Now, More than Ever, We Need You,  
Our Loyal Supporters

Sunday, February 2, 1997

Cowell Theatre, Fort Mason

Please mark your calendars for this special program. We hope you will bring a friend, as this is an opportunity to

acquaint those who have not discovered Humanities West with a potpourri of some of our most acclaimed speakers and performers over the years. Reserve your seats using the order form on the flyer inserted in this newsletter, or mail it to a friend (32 cent stamp required). Please call Humanities West at 415/391-9700 for information and more flyers.



## FRIENDS' ACTIVITY

The Norwegian Seamen's Union and church, in a beautiful mansion on Russian Hill with panoramic views of the Bay, is home to many lively gatherings and a focal point for history of Norwegians in San Francisco. Enjoy a tour of this lovely setting and talk by the pastor, Dagfinn Kvale, Sunday afternoon, March 23 at 2:00 pm. Please call Humanities West at 415/391-9700 to reserve a place.



### Scandinavian Arts from the Vikings to the Present

by DOROTHY MCCALL, art historian  
and pre-program lecturer at Koret  
Auditorium, San Francisco  
Main Library, March 12

Rich archaeological finds from Viking times have uncovered numerous artifacts, including sleek vessels, which give striking demonstration of sculptural skill. In the gradual transformation from the Viking Age into the Christian era, such pagan achievements are still discernible in Norway's Stave Churches, whose vernacular architecture and decorations mark a highlight of medieval artistic achievement. Thereafter, during the Romanesque and Gothic periods, regional architecture and ornamentation yielded to international styles brought in by a gradually growing church hierarchy, often of foreign origin. Viking Age imagery in wood and metal as seen on ships, wagons, slides, utilitarian and decorative objects was transferred to Runic monuments in stone.

The Viking Age is a blend of national and foreign ideas. With Harald Fairhair's unification of the Norwegian earldoms into a single realm in 872; Harold Bluetooth and the monk Ansgar unifying Denmark; and the unification of the Svea and Goth tribes in Sweden, a basis for unique entities evolved in the Scandinavian countries. Each country has the Viking history and experience, with contrasting differences. The Viking experience in the British Isles, on the Continent, and in the Mediterranean area, continue to influence Scandinavian culture today.

Letter from the Executive Director

### A Challenge to Humanities West

This is a critical time for Humanities West, because we must find ways to compensate for the loss of our National Endowment for the Humanities grant, which expired in June 1996. I invite Friends of Humanities West to participate in our campaign to keep ticket prices reasonable while we continue to offer a rich variety of programs.

Humanities West has received a special challenge grant which will make all new contributions stretch further this year. The Walter and Elise Haas Fund is offering a \$15,000 match to all new contributions to Humanities West, to go toward our 1997-98 operations. Thus, for every individual donor who increases his or her donation over the previous year's level, and for every new Friend of Humanities West who makes a contribution, the Walter and Elise Haas Fund will match the new amount dollar for dollar.

In an effort to acquaint more people with our programs, we will be presenting a special benefit program, *A Taste of Humanities West*, on Sunday afternoon, February 2 at Cowell Theatre. We urge you to come and bring a friend. Speakers and performers enjoyed by Humanities West audiences in the past are returning with presentations—on history, music, drama, and architecture—which provide a taste of what our full programs offer.

I'd like to thank again the new Friends of Humanities West who have joined us this year; all who continue to be generous donors; and especially those of you who have increased your contributions in 1996.

I look forward to seeing you in February and in March.

Nancy Buffum

While the Baroque and Rococo styles had little impact on an impoverished Norway, they did contribute to the development of pictorial arts and architecture in the affluent courts of Denmark and Sweden. The intense building activity sponsored by Christian IV in Denmark, and the sophisticated art of Sweden's Gustavian Age, are in direct contrast to the folk art in Norway.

In the 19th and 20th centuries, the arts, especially painting, were essential components in the development of modern Scandinavian society. Prominent among the artists of that era were Chr. Wilhelm Eckersberg, Bertel Thorvaldsen and the Skagen School in Denmark; Johan Christian Dahl and his followers in Norway; and the so-called Opponents—Carl Larsson, Karl Nordstrom, Prince Eugen, and Anders Zorn—in Sweden. Christian Krogh brought Realism to Norway, and Edvard Munch's contribution to Expressionism caused the European art centers to

consider Norway as a viable force. The Finnish national epic, *The Kalevala*, was richly illustrated by Akseli Gallen-Kallela, who worked in a similar style as Gerhard Munthe of Norway and Charles Rennie Mackintosh of Scotland. This period is often referred to as the Golden Age in Scandinavian Art.

The Romantic Period on the Continent and in Scandinavia caused a broad cultural awakening in literature, music and the visual arts. In Denmark, Hans Christian Andersen's literary activities, the paintings of Chr. Wilhelm Eckersberg and his followers, and Bertel Thorvaldsen's classically-inspired sculpture, were important. At the same time in Norway, the writers Wergeland, Welhaven, Ibsen and Björnson, as well as the music of Ole Bull and Edvard Grieg, contributed to the Romantic period. Johan Christian Dahl, "Father of Norwegian Painting," notably interpreted Norway's majestic landscape.

continued on page 8



## Dramatic Form and Social Reform

by BARRY JACOBS, Montclair State University, N.J., Saturday speaker

While revolutionizing dramatic form, two Scandinavian dramatists, Henrik Ibsen (1828-1906) and August Strindberg (1849-1912), also set the stage for sweeping social reforms. Because both of these men had great difficulty in coming to terms with the prevailing ideas, institutions, and laws in their native countries, they tended to people the stage with idealistic reformers. Though their efforts are frequently undermined by the fact that their own past misdeeds threaten to destroy them, Ibsen's protagonists, especially in the plays of his early and middle period, battle for truth and freedom. In most of these plays conflict is rooted in ideological differences. Ultra-conservative characters, usually affluent businessmen or lawyers, oppose any sort of social change that will jeopardize their wealth or authority. Their outmoded ideas are challenged by rebellious, idealistic individualists who may be political reformers, artists, or women. The truth-seeking idealists in *The Pillars of Society* (1877), *A Doll House* (1879), and *An Enemy of the People* (1882) believe that it is their duty to identify and label "life-lies," that is, the evasions and distortions of the truth in the shadow of which most people lead their lives.

In *The Wild Duck* (1884), however, Ibsen began to question the power of the truth to make humanity free; in this play he seems to conclude that most people have a very limited capacity for facing the truth and that harmless illusions are much less dangerous than full-blown ideals. In each of the next three plays, *Rosmersholm* (1886), *The Lady from the Sea* (1888), and *Hedda Gabler* (1890), he gives searching psychological portraits of women whose inner struggles with illusion threaten to destroy them. Isolated male figures, on the other hand, tend to dominate his last plays, *The Master Builder* (1892), *Little Eyolf* (1894), *John Gabriel Borkman* (1896), and *When We Dead Awaken* (1899)—all of which deal with the lack of love owing to impotence, old age, or artistic sterility. In one way or another these last plays raise the question of aesthetic withdrawal, only to show that love, not art, is the only means of self-fulfillment.



In the work of Strindberg the quest for self-fulfillment takes a different path, as one can see from his "naturalistic" masterpiece, *Miss Julie* (1888). Neither a crusader for truth and freedom nor the prey of her own illusions, Strindberg's aristocratic heroine, Miss Julie, is to a great extent the victim of her own liberated ideas, ideas stemming from Strindberg's response not only to contemporary developments in the theater, but also to events, and pressures that affected his thinking and his life at that time.

In order to escape the stifling parochialism of his native Sweden, Strindberg moved his family to France in the autumn of 1883. At the time he claimed to be a disciple of Rousseau and styled himself an "agrarian socialist." He had been deeply angered by the storm of negative criticism provoked by his unconventional history of Sweden, *The Swedish People* (1880-82), where he had written the history not of Sweden's kings, but of the common people. Because his savage counterattack, *The New Kingdom* (1882), further damaged his literary reputation, he sought refuge in a freer society. Ever restless, he moved frequently during the next few years—from France to

Switzerland, thence to Germany, and finally to Denmark, where he wrote *Miss Julie*. His self-imposed exile, which lasted until 1889, enlarged his intellectual horizons considerably.

In Switzerland he met and fell under the spell of a somewhat younger Swedish writer, the aristocratic Verner von Heidenstam, who familiarized him with Nietzschean ideas. Later the prominent Danish critics Edvard and Georg Brandes were to influence him in the same direction. The first major critic to recognize Nietzsche's genius, Georg Brandes introduced Strindberg to Nietzsche's work. In *The Case of Wagner*, which Brandes sent him at the end of September 1888, Strindberg found eloquent expression of many ideas that had preoccupied him for several years. A few weeks after completing the play he voiced his enthusiasm for Nietzsche in a letter to Edvard Brandes: 'my psychic uterus has received a mighty ejaculation of Friedrich Nietzsche, so that I feel as full as a pregnant bitch. He's the man for me!' This ecstatic response to Nietzsche's lyrical individualism shows how far Strindberg had moved from the social altruism of his earlier works.

During his years abroad, Strindberg had drifted toward ethical nihilism very much in the spirit of Schopenhauer and Hartmann, and his former egalitarian principles were replaced with the idea of the intellectual superman as described by Max Nordau. This change was largely precipitated by the infamous *Married* trial in 1884, when he was arraigned for blasphemy because of a disrespectful remark he made about the Eucharist in one of the stories in his book of that year, entitled *Married*. Strindberg finally mastered his fear of a possible prison term and returned home at the insistence of his publisher, Albert Bonnier, to face the charges against him. A cheering crowd of liberals welcomed the somewhat reluctant defender of free speech to Stockholm, where he spent five anxious weeks awaiting trial. Though he was acquitted—and thereby (briefly) became the idol of a group of younger writers, often referred to as 'Young Sweden'—the forces

continued on page 4



of reaction led by pious Queen Sofia and militant feminists were mobilized against him. His reputation in Sweden was ruined; his marriage had been damaged. And Strindberg, who was even then divesting himself of what little remained of his earlier Christian belief, was hardly one to turn the other cheek. This time the chief targets of his counterattack were his fiercest opponents during the trial: Christians, emancipated women, and the small-minded common herd. Though they applauded his anti-religious views, his new literary allies were soon alienated by his shrill anti-feminism, and Swedish publishers—Bonnier had been severely criticized for publishing *Married*—were not wary of printing his controversial works.

By the mid-1880s, Strindberg was thoroughly contemptuous of Christian morality, which—like Nietzsche—he saw as a slave's morality. He may even have been echoing Nietzsche in the preface to *Miss Julie* when he describes Kristin, the female slave, as 'chock-full of morality and religion [that she uses] as cloaks and scapegoats, which a strong person does not need, since he can either bear his guilt himself—or reason it away. She goes to church as a quick and easy way of unloading her

household thefts onto Jesus and taking on a new load of innocence.' But though he doubtless hoped with Nietzsche that the man who bears the marks of 'master morality' can dispose of his own guilt because he is 'beyond good and evil', Strindberg was not always able to believe in 'the will to power.' Indeed, he found that even when we use the concept of determinism to eliminate personal guilt, our guilt feelings simply will not go away. 'Peculiar with guilt feelings!' he wrote in 1889 to his friend Ola Hansson, another great admirer of Nietzsche: 'We scrapped Jesus who bore our sins and got determinism instead = innocence. Which was the biggest joke?'

Strindberg felt we also have Jesus to thank for the castrato mentality that had prevailed in Europe for 1800 years, culminating in the 1880s in a sexless generation whose Bible was Ibsen's *A Doll House*. At first he tried to dismiss the whole effort for the emancipation of woman as a coterie question, arguing that it is no less honorable for the majority of women to stir oatmeal than it is for the male counterparts to shovel manure! His first reply to Ibsen, the story entitled 'A Doll House' in *Married*, is playful and light-hearted, but his

anti-feminism soon grew ill-tempered, at times unreasonable. He saw the emancipation of women as adumbrating a return to matriarchy, a more primitive form of social organization. A thorough-going evolutionist, he felt that such cultural regression was a sure sign that decadent Western culture would shortly lapse into a state of barbarism. Women are naturally inferior to men, he argued, because menstruation causes them to suffer from chronic anemia, which leads in turn to atrophy of the brain. This innate inferiority obviously renders them incapable of intellectual creativity. Their unjustified rage against men has led them to demand more rights and fewer responsibilities—above all, they wish to abrogate their responsibilities as mothers! Feminists want to deny their reproductive function, because they have become Amazons, half-women, 'the type,' as he argues in the preface to *Miss Julie*, 'that elbows herself forward, sells herself these days for power, decorations, honors, diplomas—as formerly she did for money—the type that bespeaks degeneracy.' This decadent half-woman is tragic, he concludes, because she is wholly engaged in a desperate struggle against nature.





## PARTIAL\* BIBLIOGRAPHY FOR HUMANITIES WEST PROGRAM

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*These titles can be purchased or ordered at A Clean Well Lighted Place For Books in Opera Plaza.*

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\*Full bibliography available on request.





## IN THE SCANDINAVIAN SPIRIT: *Art and Culture in a Free Society*

Friday evening, March 28, 8:00 pm–10:30 pm

Herbst Theatre, 401 Van Ness (at McAllister), San Francisco

Moderator: JOHN LINDOW, Chair of the Scandinavian Dept. at U.C. Berkeley

8:00 pm *Musical Introduction* **IN THE SCANDINAVIAN SPIRIT.** ANNE-LISE BERNTSEN, soprano

Norway's stellar soprano opens our program with selections from Norwegian religious folk music, sung a capella in versions common at the turn of the century. Her performance continues with songs by two fellow Norwegians, the great Edvard Grieg and Grieg's mentor, Ole Bull, and music by Denmark's Peter Heyse, composer of many well-loved hymns and patriotic anthems. She concludes with vocal music of the majestic Finn, Jean Sibelius. Anne-Lise Berntsen combines unique musicianship with brilliant technique and dramatic power. One of Scandinavia's most sought after singers, she is known for her unusual commitment to a challenging and broad repertoire that ranges from early Baroque to modern composers.

8:30 pm *Lecture* **DRAMATIC ACTION AND ACTIVISM IN IBSEN AND STRINDBERG** BARRY JACOBS

When Ibsen and Strindberg were young men, public morality in Scandinavian society was dominated by firmly established social conventions that inhibited personal freedom. The conflict between the individual and society is a constant theme in both writers. Ibsen, despite the radical content of his plays, remained aloof from public controversy, while Strindberg welcomed it and became the champion of the "modern breakthrough in Swedish literature" during the 1880s.

9:30 pm *Dramatic Performance* **IBSEN WOMEN: PUT AN EAGLE IN A CAGE**

The eminent Norwegian actress JUNI DAHR presents a riveting solo dramatic performance. The leading exponent of Ibsen today, she brings six of Henrik Ibsen's female characters to life, shedding one costume after another, in symbolic parallel to her soul-baring performance. She portrays in turn Nora of *A Doll's House*, Hedda Gabler, Mrs. Alving of *Ghosts*, Hilde of *The Master Builder*, Elida Wangel of *Lady from the Sea*, and Hjørdis of *The Vikings of Helgeland*. Illustrating Professor Jacobs' themes, these heroic women plunge into the eternal conflicts between freedom and authority, male and female, youth and age: some to succumb; others to triumph.

Saturday, March 29 10:00 am–4:00 pm

10:00 am *Lecture* **DEMOCRACY IN THE BLOOD: FROM ROMANTICISM TO THE SWEDISH MODEL**

The notion that Scandinavians possess a "soul," "Spirit," or "national character" that is peculiarly democratic and freedom-loving, goes back to early 19th century Romantic poets and historians. Distinguished Swedish historian LARS TRÄGÅRDH of Barnard College, Columbia University, explores how writers like Björnsson of Norway, Geijer of Sweden and Grundtvig of Denmark gave Scandinavian nationalism a left-of-center outlook unique for Europe, which later mutated into modern concepts like "the Middle Way" and "the Swedish Model."

11:10 am *Lecture* **EDVARD MUNCH, NORWAY, AND THE NATIONAL LANDSCAPE**

Edvard Munch is Scandinavia's most famous and controversial visual artist. His reputation is shaped by a general belief in his psychological aberrancy. In her illustrated lecture the esteemed historian of Nordic Art, PATRICIA G. BERMAN of Wellesley College, proposes an alternate reading of Munch's career by examining his landscape and peasant paintings within the framework of Norwegian cultural politics at the turn of the century. With beautiful slides comparing Munch's paintings to those of his contemporaries such as Carl Larsson and Eugene Jansson in Sweden, and P. S. Krøyer and the "Skagen School" in Denmark, she positions his work within the nationalist and nativist discourses that surrounded Norway's independence in 1905.

1:30 pm *Lecture and performance* **"WHAT WAS SHE THINKING ON THE WAY HOME FROM HER LOVER?"**

Musicologist JAMES MASSENGALE of U.C.L.A. with ANNE-LISE BERNTSEN, soprano. Our title asks a question which can only be answered by examining two radically different musical "solutions" to a poem. Beautiful renderings of the Finnish-Swedish text by Swedish composer Stenhammar and the great Finn, Sibelius, provide us an opportunity to learn not only something about the fluid nature of language itself, but also about possible differences between a typical "Swedish" and a typical "Finnish" way of looking at a problem of illicit love.

2:15 pm *Lecture* **"PRECARIOUS ALLIANCES: THE RELATION BETWEEN THE VISUAL ARTS AND LITERATURE IN NINETEENTH CENTURY DENMARK"**

Painting, sculpture, and theater entered into unusual dialogues with the world of literature and philosophy during the so-called Golden Age of nineteenth century Denmark. In her illustrated lecture, the brilliant Danish critic KARIN SANDERS of the University of California, Berkeley, explores the alliances formed by different disciplines. Inspired by the prevailing taste for neoclassical imagery, as in the works of celebrated sculptor Bertel Thorvaldsen, Hans Christian Andersen and the actress Johanne Luise Heiberg, each produced work that reflected the problematic relationship between visual and verbal art forms and perhaps even pitted them in competition.

3:30 pm *Musical performance* **SCANDINAVIAN SELECTIONS**

ANNE-LISE BERNTSEN, Norway's world-famous soprano, sings selections by Grieg, Bull, Stenhammar and the Danish composer Niels W. Gade, which document the ambivalence, often within works by the same composer, between the anticipation of tomorrow and the longing for yesterday.



## FUTURE PROGRAMS OF HUMANITIES WEST

### TOWERING VISIONS:

#### *Jerusalem Through the Ages*

Saturday, May 31, and Sunday afternoon, June 1

Acclaimed author and noted historian Thomas Idinopulos will moderate an impressive gathering of experts on Jerusalem in all its many aspects. In his book, *Jerusalem Blessed, Jerusalem Cursed*, Prof. Idinopulos records the parallel histories of the three religions which consider it central to their beliefs.

This program will explore many facets of this ancient city, including its archaeology, religious heritages, political struggles, architecture and musical traditions. Sunday afternoon's program features a musical performance and readings by Rosalyn Barak, Cantor at Temple Emmanu-El in San Francisco and Professor Daniel Matt of the Graduate Theological Union in Berkeley.

### VISIONS OF PARADISE:

#### *The Genius of the Mughal Court*

October 17 and 18, 1997

Mughal rule brought a succession of remarkable rulers to India, beginning

with Babur in 1526 and continuing through Shah Jehan, who built the Taj Mahal in memory of his beloved wife. Here, Islamic spirit, against a backdrop of Hindu culture, produced art, architecture, music and writing of unparalleled beauty.

Explore the riches of this earthly splendor as we study the miniature paintings, carpets and textiles, extraordinary architecture, and sublime gardens created by this unique culture.

### Meet our fascinating faculty at the Speakers' Dinner at Vivande

*Dine to the music of violins at Ivy's for Friends Luncheon*

Sponsors, Patrons and Fellows of Humanities West are invited to join our speakers for dinner before the Friday program at Vivande. The restaurant is in Opera Plaza, a short walk from Herbst Theatre, with the main entrance at 670 Golden Gate Ave. 5:30 pm.

New selections from the delicious menu at Ivy's will be the order of the day for our Saturday luncheon. Friends of Humanities West are cordially invited to join us there, on Saturday, March 29, between the morning and afternoon sessions of the program. Ivy's is at 398 Hayes Street. Guests will have a chance to share a table and break bread with speakers and fellow Humanities West supporters.

### Speakers' Dinner and Friends Luncheon Reservations Form for the Scandinavian program, March 28 and 29, 1997

- ☐ Yes, I am a Sponsor, Patron or Fellow of Humanities West and would like to attend the Speakers' Dinner.

Please reserve \_\_\_\_\_ place(s) in my name for dinner Friday night, March 28, at **Vivande**, 670 Golden Gate Ave. at 5:30 pm. Enclosed is my check, payable to Humanities West, for \$50 per person.

- ☐ Yes, I am a Friend of Humanities West and would like to attend the Friends Luncheon. Please reserve \_\_\_\_\_ place(s) in my name for luncheon at **Ivy's** on Saturday, March 29. Enclosed is a check, payable to Humanities West, for \$35 per person.

*A letter of confirmation will be sent approximately two weeks prior to the event.*

NAME \_\_\_\_\_

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Please return this form to Humanities West, 211 Sutter Street, Suite 601, San Francisco, CA 94108. **PLEASE NOTE NEW ADDRESS.** Telephone: 415/391-9700, Fax: 391-9708.

### "Scandinavia" Priority Ticket Order Form

Please order your tickets as soon as possible. Donors will receive priority until **February 1, 1997.**

Please include a self-addressed, stamped envelope *and* mail to City Box Office *with your order.* Tickets will be mailed approximately 4 weeks prior to the program.

#### Friday evening, Mar. 28, 1997, 8:00 pm-10:15 pm. Herbst Theatre

Regular \_\_\_\_\_ @ \$30 = \_\_\_\_\_  
Student \_\_\_\_\_ @ \$20 = \_\_\_\_\_

#### Saturday, Mar. 29, 1997, 10:00 am-4:00 pm. Herbst Theatre

Regular \_\_\_\_\_ @ \$20 = \_\_\_\_\_  
Student \_\_\_\_\_ @ \$20 = \_\_\_\_\_

Handling Charge \$1 per ticket \_\_\_\_\_

**Total Enclosed:** \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

DAYTIME TELEPHONE \_\_\_\_\_

Send this form and make checks payable to:

City Box Office  
153 Kearny Street, Suite 402  
San Francisco, CA 94108

For information, call City Box Office: 415/392-4400.

**NOTE:** Tickets are non-refundable. Luncheon is not included.



## Scandinavian Arts from the Vikings to the Present

*Continued from page 2*

In the mid-19th century, Romanticism yielded to contemporary pictorial topics. France became the primary influence instead of Germany, and the Boheme Movement began. Realism, with impressionistic touches, Neo-Romantics and Symbolism, preceded Munch and Expressionism.

After the Second World War, Scandinavian artists chose to stay in their own countries. Gustav Vigeland, the Norwegian sculptor, is such an example. The Vigeland Museum and Frogner Park in Oslo symbolize art for the people, as does Oslo's City Hall.

Like the Vikings, each Scandinavian country remains fiercely independent. All four countries continue to be connected, but each has a style of its own and looks to itself and its surrounding nature for artistic expression.

### FREE PRE-PROGRAM ILLUSTRATED TALK

Wednesday, March 12 — 6:00 pm.

Koret Auditorium in the new S.F. Main Library

You are invited to a free pre-program illustrated talk and discussion, *Scandinavian Arts from the Vikings to the Present*, given by art historian **DOROTHY MCCALL**. See her article beginning on page 2 of this newsletter.

Seating is unreserved. This project is presented in cooperation with the **San Francisco Public Library**, and is made possible in part by a grant from the **California Council for the Humanities**, a state program of the **National Endowment for the Humanities**. For information, call Humanities West, 415/391-9700.

**Humanities West welcomes the following new supporters who became donors in 1996:** Frank Anderson, Dimmi and Marianne Barton, Jeff Brandenburg, Bridget O. Braun, Mary Ellen Buckley, Kathleen Cardinal, A. N. Caviness, Mr. and Mrs. A. B. Ciabattoni, Lyle Cook, Marisa Lusiardo de Leon, Kirby Ortiz de Montellano, Pamela Dickson, Costanza Dopfel, Lawrence M. Eger, Richard and Brenda Enck, Nancy Stirm Field, Joseph and Diane Fleck, Mark Freeland and Sara Hsu, John Gambs, Marian Gatti, Aland Arian Gedman, Gloria Girolami, Jon and Linda Gruber, Ellen and Roger Hahn, P. J. Hassman, Carole Hawkes, Stacey Haysler, Erich and Ann Helfert, Mardi Hints, Keith M. Holt, Mrs. Jaquelin Hume, Sean Hurley, Stephen Johnson, John Johnston, Sonya Karakashian, Robert and Susan Katz, Dawn Keremitsis, Sally Ketchum, Joan T. Knowles, Marjorie Koenig, Jane S. Kumin, Katherine Lawson, Mr. and Mrs. Douglas Maloney, Barbara Martkowitz, Madry Ann McNicholas, Harriett L. Michael, Diane Middlebrook, Anne Moore, Suzanne Park, Rochelle Picetti, Judith Pritchard, Nikki Rabbino, Grace J. Raube, Stephen Reiss, Jane Restaino, Connie Riccardi, Dr. and Mrs. David Rose, Judith Russell, Louise Russell, Shirley Schneider, Ellen Shapiro, Suzanne Steimle, Donna Storey, Blodwen Tarter, Beverly Terry, Marsha Ann Townsend, Bonnie Volkman, Lynn Watson, Ellen and Klaus Werner, Ann Williamson, J. J. Wilson, Rhoma Young.

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